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could be eradicated if society so determined; but any attempt to distinguish certain strains as superior, and to give special encouragement to them, would probably fail to accomplish the object proposed, and must certainly be unsafe. The author adds that "society has never shown itself averse to adopt measures of the most stringent and even brutal kind for the control of those whom it regards as its enemies."

The book concludes with a biographical notice of Mendel, three portraits of whom are inserted, and with translations of Mendel's papers on Hybridization and on *Hieracium*. There are six colored plates, and a number of figures in the text. The mechanical side of the work is worthy of its spirit and contents. For though a new edition will be called for every few years, as facts accumulate and theories are revised, there can be little doubt that the *Principles of Heredity* will take rank as a classical exposition of its subject from the Mendelian standpoint.

L. TURLEY.

American Primitive Music, with especial attention to the Songs of the Ojibways. By FREDERICK R. BURTON. New York, Moffat, Yard & Co., 1909. pp. v, 281+73+7. Price, \$5.00 net.

Mr. Burton, who is a composer of recognized merit and has served as musical expert in the ethnological departments of the American Museum of Natural History and the Field Columbian Museum, has written this book rather as musician than as ethnologist. "That Indian songs may be useful to civilization, that is, that they have great art value, I thoroughly believe, and I should be lacking in the courage of my convictions if I did not make such demonstration of my belief as lies in my power." Nevertheless, he realizes that the acoustical side of primitive music cannot be ignored even by one who applies himself mainly to the æsthetic, and accordingly does not scruple to express his dissent from the conclusions of certain ethnological enquirers who have previously written on the subject of Indian music.

To illustrate the artistic value of the Ojibway song, the author has selected twenty-eight numbers from his collection, has adapted to them English verse suggested by the Indian originals, and has provided them with pianoforte accompaniment; some of the songs he has also arranged for unaccompanied mixed quartette. Opinions will doubtless differ, both as to the intrinsic value of the themes and as to the possibility of any widespread infusion of Indian ingredients into our own music: the reviewer must acknowledge that, in his judgment, many of these songs have both charm and virility.

Mr. Burton has, further, given the notation of his whole collection of nearly one hundred songs as recorded by the phonograph, together with the Indian words (so far as intelligible) and their English translation. The notation raises, of course, the whole question of scale. The writer ascribes to the Ojibways two pentatonic scales, major (*sol, mi, re, do, la, sol*) and minor (*mi, re, do, la, sol, mi*); each of these is developed by the addition of one tone which brings about a scale relationship closely analogous to the ancient hexachord; major, *sol, mi, re, do, si, la, sol*, and minor, *mi, re, do, si, la, sol, mi*. There are also certain songs that appear to be based upon the diatonic major scale of civilization. How far all these things are original, and how far their finish and perfection are due to civilized influence, Mr. Burton does not attempt to say; it is enough for him to appreciate the primitive character of the music as a whole. He has, however, in his remarks upon Mr. Gilman's examination of the Hopi songs, an argument that is suggestive, and may be outlined here. Choruses, he says, composed of persons who know the scale

and are familiar with modulation, often flat in course of rehearsal to a semitone or more below the initial pitch; solo singers are frequently off pitch. Now suppose that we had no system of notation, but were limited to phonograph records of actual performance; and suppose that these records were examined by help of a specially tuned harmonical, and the exact pitch of every tone noted. Would not the examiner be justified in attributing to us the conception of adiatonic intervals?

Mention must be made, finally, of the chapter on Rhythm, in which the author corrects the exaggerated views of certain previous writers. It is not true, he declares, that primitive man has developed rhythm to a plane higher than that attained by civilization; neither is it true that his conception of rhythm is wholly at variance with ours. The fact is that, to the Indian, the drum is primary. The dance is the vehicle of the expression of his deepest feelings; dance and song almost always go together; to drum is instinctively with him to set the tempo and mark the rhythm for a dance. Habitually and irresistibly he drums with steadiness, according to a set plan, varying the stroke only when some uncommon feature of the dance calls for a change of step or tempo. But now comes the development of melody; there is conflict between voice and drum, and the voice weakens. "Melody, therefore, became distorted; it was hindered in its natural development, struggling always to assert its spontaneous freedom, and always restrained by the habit of the drum, which the Indian would abandon no more readily than he would abandon any other of his numerous traditions. . . . Both, drumbeat and song, are ingenuous expressions of his nature. One is extremely primitive, the other comparatively advanced, and as he is still primitive he clings to his cheerful noise, understanding it, aroused by it, while his musical soul toils darkly on toward an expression that aims ever at and sometimes attains symmetry. All of which is to say that he drums as he does because he knows no better."

Difficulty arises, then, only when the attempt is made to square up the time-value of the notes sung with that of the drum-rhythm. A singer "will start his drum in 9-8, for example, and begin bravely to sing against it in 4-4; but after a few measures of success he breaks away, and from then on the value of his notes can be expressed only approximately." The drum may be as steady as a metronome; but if the series of beats is plotted out in relation to the voice, a visual illusion of irregularity of rhythm must necessarily be produced. This view is, without any question, to be preferred to the rival theory.

EDWARD P. HAVELOCK.

Beasts and Men: being Carl Hagenbeck's Experiences for Half a Century among Wild Animals. An abridged translation by H. S. R. Elliot and A. G. Thacker. With an Introduction by Chalmers Mitchell. Photogravure portrait of the author and 99 other illustrations. London and New York, Longmans, Green & Co., 1909. xiii, 299.

This is one of the most interesting, as well as one of the best appointed books upon popular science that appeared during the winter holiday season of 1909. As the title indicates, it gives Carl Hagenbeck's own account of his life and fortunes, from the first modest establishment in the Spielbudenplatz at Hamburg to the creation of the great Zoölogical Park at Stellingen. Methods of capture, methods of transportation, of housing, of feeding, of training animals are set forth in an admirably direct and simple manner; and the narrative is interspersed with anecdotes of exciting events in the career of Mr. Hagenbeck himself or of his travellers and associates.